

They Say (Con't. from page 6)

The **STEREOPTICON VIEWS** thus shown soon became known as Stereo Views. When three dimensional "scenics" were made as Stereographs they were called, **STEREOSCOPIC VIEWS**. And quite naturally this was shortened to Stereo Views, also.

In due time the moving picture replaced the stereopticon -- but the word lived on to haunt us. We still hear it today. Please -- fellow members of MSC -- inform your monocular friends that we do not take stereopticon pictures.

That seems to pretty well cover the words beginning with STEREO-. There are a few others that are quite obvious, such as, **STEREOGRAPHER** for Stereo Photographer -- or one who makes Stereographs. **STEREOGRAPHY** -- the art or science of making Stereographs.

But we can not do the same by substituting Stereogram. **STEREOGRAMMETRY** is the province of those who use our medium to obtain measurements -- in particular, the aerial surveyors.

In various professions the prefix is often used, and the word **STEREOSCOPIC** is a common adjective. The one reference of this that should interest us is the term Stereo-scope Vision. Without it -- we would have no club. In medical circles this is called **STEROPSIS**. McKay defines this as, "the ability to perceive depth visually, and specifically the degree to which such perception is possessed."

Send your questions in to the **MSC News**. They all will be answered -- either in the paper or directly by mail.

Sequences (con't. from page 3)

subjects it is impossible to say that it should be thus and so. There are certain generalities, however, that can be found. For example, a short title is preferable to a long one. People seem to like titles with an alliterative quality, "Pride and Prejudice"; "Posture Makes Perfect." A title which asks a question is provocative because it implies an answer; it also flatters us for we seem to be called upon as viewers to collaborate with the sequence maker in arriving at the solution.

Any variation from the norm attracts attention such as the twisting of familiar ideas or proverbs, for example, Corey Ford's article "Every Dog Should Own a Man."

Finally a good title should not refer to anything that does not appear in the sequence. Do not insert it on a visual background that stands out to such an extent that the viewers never really get to see it.

In summary, give considerable thought to a title; do not consider it as having little consequence. Make it short and to the point. Do not say "Our Trip Around Mt. Ranier in 1956," try your imagination and come up with something like "Mt. Ranier Recollections."

Because of the wealth of material that Lee presented in his talk, rather than summarize the individual sections, this article will be continued in the January issue of the **MSC News**.

Snow Pix (con't. from page 2)

The scene, or general area in which stereo possibilities exist, should be decided on before starting on the trip so as to avoid wasting time when the lighting is at its best. When the scene has been located, approach from a distance and be careful not to mark up the freshly fallen snow. Circle at a distance and pick the spot which will afford the best composition and lighting effect. Set up the camera and make a final check through the view finder to see that all is at its best.

EXPOSURE

Now comes the most critical operation of all -- the exposure! An absolutely correct exposure is necessary. Nothing but a correct exposure will record properly all the fine tones in our snow scene. A snow picture is a high key shot and should be handled as such. It is necessary to work from the high end of the scale. Set the meter so that proper exposure is for the highlights and let all other values fall on down where they may. Excessively long tone ranges should be avoided; such as expecting detail in the snow and also on the shadow side of a tree. The tree will be pure black and will not contribute toward a good stereo shot. Remember, we are shooting with side lighting so deep shadowed objects will be quite dark toward the camera side. Experience will be the best teacher in photographing scenes as described here. When on location, make notes on the light strength and exposure decided upon and make several shots with varying apertures so that later examination will show which one to be the best. Each camera and meter will have to be worked in this manner so when future trips afield are made an understanding of what to expect can be realized.



VOL II

DECEMBER, 1957

NO 11

CORRECTION...

Our apologies!!! We hate to admit that we "goofed" but it's nice to know that our readers really read the **MSC News** --- even down to the "fine" print. We received several comments from folks on an error in "Did You Know That...". We'd like to print the letter we got from L. B. Dunnigan, APSA, Camera Editor of the **Detroit Times**. Thanks, Red, for your very able assistance and information! -- ED.

AND A LETTER...

...Just to keep the record straight, I'd like to call your attention to the filler "Did You Know That..." at lower right hand of the back page of the November **MSC News**.

Oliver Wendell Holmes did not invent the stereoscope, as the item states. The stereoscope, per se, was invented by Prof. Wheatstone in 1839, and two or three years later Sir David Brewster invented the first direct-vision stereoscope (Wheatstone's used mirrors at angles to facing stereo halves and gave an inverted view.)

Oliver Wendell Holmes invented, many years later, what was called in various parts of the world the "Mexican" or "American" version of the stereoscope, today referred to as the Holmes scope, which was an open type of Brewster scope, light in weight, easy to use because it was not necessary to open a box to insert the stereograms nor to place them into masked holders, and easier and cheaper to manufacture. The Holmes scope remained popular until the advent of 35 mm stereograms because until that time the old "American" 3 x 7 cards were the most used stereograms by the public. Even so, scopes more nearly resembling the Brewster type, were most in use for 6 x 13 and 45 x 107 sizes that were popular with many amateurs.

Further in the paragraph it is stated that "the stereopticon, comparatively easy to use, and low enough in price, made looking at stereographs even more popular in this country."

Actually, the "stereopticon" had nothing whatever to do with stereoscopic photography.

It was a "magic lantern" projector for lantern slides (similar to today's 2x2 planar slides) that faded-in the next slide to appear while fading-out the slide just viewed. This prevented the definite break in eye interest, through elimination of moments when the screen would be totally blank, which appearance is an irritation to today's 2 x 2 audiences. The stereopticon did have two lenses and looked somewhat like today's stereoscopic projectors, but it had nothing whatever to do with 3-D. This word "stereopticon" is a badly misused one by stereo photographers, because they confuse it with the old Holmes stereoscope.

Kindest regards,

RED DUNNIGAN

Also see page 6 Ed.

NEW COMPETITION SERIES
BEGINS IN DECEMBER

The October, 1957 slide competition marked the end of a series of bimonthly competitions for MSC members, which began in December, 1955, a month after the Club was begun. With this December competition we will begin a new series. Thus, an opportunity for a fresh start will be presented to all the members and more specifically to those members who for one reason or another have dropped out of our club competitions.

Furthermore, it appears to be more in the interest of club members to run these bimonthly contests on the basis of Two slides per entry rather than the three slides as we did in the past. Therefore, beginning with our December competition, submit only 2 slides.

In the October competition only 34 members, or less than one-third of the club membership, submitted slide entries. This is a very small and disappointing representation.

How about making a New Year's resolution (well, almost) to do better beginning December 12 and to become a regular entrant. After all, our bimonthly competitions provide one medium for learning how to improve your stereo work.

HELPFUL HINTS

TAKING
SNOW PICTURES

By TED LAATSCH, APSA

The article below is an excerpt from the November, 1957 issue of the "Stereo Flash," publication of the Chicago Stereo Camera Club. We believe it is very timely and quite a "Helpful Hint."

At first consideration, it would appear that many photographers have a fear of suffering from the cold weather. This should not necessarily be the case. Granted, it is much more comfortable looking out from the cosy confines of a warm home, but the rewards for those who venture out into the wintry blasts are often quite rich.

Probably the first thing to consider when contemplating a winter's photo-outing should be the type of clothing we wear. Most folks just do not dress properly. To start with - get out the old long wool undies for this is the first and most important step. Put layer on layer, being careful to see that the clothes are loose, as the air spaces then become a good insulator which will keep the body heat in. Last, but not least, find a good heavy pair of rubber overshoes or rubber boots. Then, we are ready to venture forth.

CAMERA AND FILM

Once this camera-meter combination has been worked out, be sure it remains constant. A periodic check of the camera speeds by a good camera repairman will pay dividends in the long run.

For my work, I prefer Type A Kodachrome and the recommended Type A filters for outdoor use. For those who prefer the daylight film, it would be best to use a skylight filter.

A word of caution should be inserted at this point. Extreme cold will slow down the shutters of most cameras and over-exposure will result. Cover the lenses and trip the shutters a number of times. This usually will limber up the shutters and a correct exposure is more likely to be had. After a reasonable time is spent in the winter outdoors, and when one is properly dressed, very little notice of the cold is experienced and we find an eagerness to continue on to find more pictures.

The sun even at high noon is never straight up, so we find here and there a

By HENRY H. ERSKINE

Those of us who know him have great admiration for Ted Laatsch, APSA, of Milwaukee. He is president of the Milwaukee Pictorialists, director of the PSA Traveling Salon and a three-star exhibitor in stereo. You will remember him as the winner of the trophy for the best slide in the Lighthouse Exhibition last year. He has a fine talent for getting salon pictures from the everyday scenes and things all around us. His snow shots are outstanding and this month, we have asked him to give us his formula for getting these difficult pictures.

spot for its use. The side of a steep hill will sometimes require this lighting. If we have a spot in mind it should be checked into at this time. Late afternoon again gives us a chance to look for shots similar to those we photographed in the early morning. We might also return to our morning location and re-photograph those scenes we made in the morning and be even more pleased with the change in lighting.

Don't be afraid to use film for a good scene is worth many exposures. It is after we are home and the processed film is returned to us that we are most happy to have more than one shot of a scene, especially if it appears to have salon possibilities.

SIMPLICITY

Keep the scenes simple. Start with just the snow and add only enough other subject matter to make a picture. Too many elements in any picture tend to degrade the point of interest and cause confusion in viewing. Study the scene well and build up a good stereo composition which will leave a lasting impression on all those who view the finished picture.

LIGHTING

The magic of winter can best be appreciated when one realizes how quickly an ordinary scene, which we have seen many times before, is transformed into a thing of beauty overnight. We must be quick to recognize a good pictorial shot for we do not have endless time. Snow is best photographed with side lighting. This type of lighting brings out all the beautiful fine texture in the snow and also emphasizes the shadows. This lighting can be found in the early morning or late afternoon. It is often rich and warm in character and for those who like the warm cast, this lighting is ideal but lasts a relatively short time.

(Continued on page 8)

Where We Were In October —
PSA HONORS

As I previously promised, I shall spread the news of the PSA Convention over a few issues. In this column I should like to mention the Honors Banquet where the bestowing of the various honors, as they applied to the Stereo Division, was made.

The most coveted of the individual awards was the David White Award. This Award is given annually by the Realist Company of Milwaukee, Wisconsin for "outstanding contribution to the Arts and Sciences of Third Dimension Photography." The recipient was EARL E. KRAUSE, APSA.

Earl is the author of one of the most widely read and successful books on stereo, "Three Dimensional Projection." Everyone in stereo will find this not only valuable but necessary. As a judge, lecturer, exhibitor and tireless worker in stereo, Earl is known nationwide.

The Paul J. Wolfe Memorial Award was established this year in honor of the late Paul J. Wolfe, "the" master of the stereo figure study and portrait. This first presentation was made to LARRY A. DORMAL of Detroit, Michigan, for his slide entitled, "September Morn in May." This was a really beautiful figure study.

The PSA Stereo Exhibition Award is given for originality and creativity in stereo technique. STANLEY A. PARKE of Northbrook, Illinois won this medal for his slide, "Blue Mood."

The Ende Award, as we know, went to Dorothea Van Westrienen for her seven slide sequence, "Manhattan Sequensh."

Honors bestowed by PSA itself, much respected and highly cherished, are the awards of PSA Associateships and Fellowships. Being singled out to receive an APSA or FPSA is truly an honor -- but only granted to those who have long and distinguished records of service to the Society (personal recognition for exhibiting is only a secondary consideration.)

Only 51 honors for the 10,000 membership of PSA were given. The Stereo Division had two members who are now permitted to add APSA after their names:

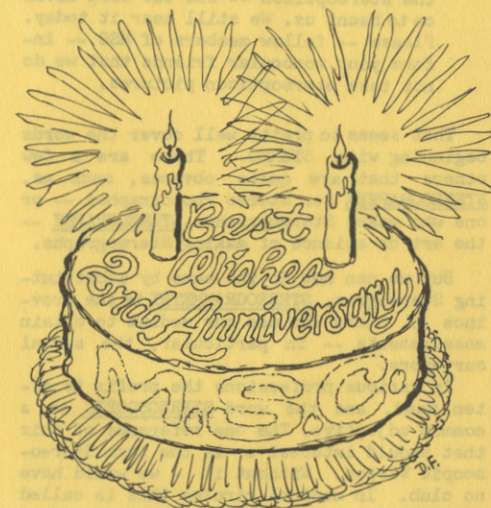
LEWIS F. MILLER of Chicago, Illinois - "For his excellent record in stereo and nature photography and his services to the Society."

VICTOR PAGEL of Milwaukee, Wisconsin - "For his contributions to the furtherance of photography through his organi-

zational work and his career of exhibiting, judging and administration."

You might ask why I don't report on the informative sessions I attended...patience, what I am attempting to do is to have the speakers speak for themselves. Watch the MSC News closely and you, too, will learn from the PSA Convention. LOUISE JACOBSON

MSC's 2nd ANNIVERSARY



For those members who could not attend our Second Anniversary Dinner and Meeting, in November, we asked Don Forrer to reproduce our beautiful (and equally delicious) anniversary cake (with candles).

Incidentally, we had a really fine dinner and Dec. 13 promises an equally fine meal. The conversation is stimulating and the company friendly. Why don't YOU arrange to join us at 6 P.M. on Dec. 13?

NEW MEMBERS?

Are NEW MEMBERS wanted? This question was asked recently by a member of MSC. We would only like to say that a club's success is measured in part by its membership roster. The important thing is that the club GROW not only in number but because of the active participation of the members themselves.

If you have friends who are interested in stereo or who might become interested, invite them to a meeting...membership blanks are available on the table at the meeting and from Charlie Maciejak.

What They Say . . .

EDITED BY -- WALTER GOLDSMITH

Many members have asked about definitions of words used in stereo. What they want to know is the difference between such things as Hyperstereo and Hypostereo. The dictionary definition that "hyper-" is a prefix meaning "over" and that "hypo-" means "under" does not seem to be of much help. "Over and under WHAT?", they ask.

Likewise, Stereogram and Stereograph have caused trouble. And no small wonder. No one - but no one - seems to have written anything about that bit of double talk.

Glossaries and Dictionaries of Photography are to be had for the asking at your camera store. Many of the well known books on Stereo carry such lists in an appendix. But your Editor, conscientious soul that she is, says, "Until such time that this Club can afford to operate a lending library, the MSC News will furnish its readers with a Question and Answer Service, period."

Well! That's that. But for those of you who really would like a fine reference book on photography, let me suggest Sowerby's Dictionary of Photography. It is published by Fountain Press in London and is frequently brought up-to-date. This will not answer your questions on Stereo but it will tell you just about anything you will ever need to know about the fundamental principles and techniques of photography. (Your library must have it.)

To start off this little excursion into the strange world of stereoscopic language, let's see "WHAT THEY SAY" about words having the prefix, "Stereo-."

STEREO-, a word element referring to hardness or solidity. From the Greek stereos, meaning "solid."

STEREOSCOPE, however, is the first word that concerns us. The addition of the element "-scope," which refers to instruments of viewing, as in telescope, microscope, periscope, gives us our clue that this is nothing more or less than our Stereo Viewer.

THE STEREOSCOPE, the viewer, existed well over a hundred years ago. It was in use before photography. Even today it has many applications that have not the slightest relation to photography.

STEREOSCOPY is, therefore, the study of the Stereoscope and its techniques. And the person who becomes interested in these Stereoscopic techniques is a Stereoscopist, whether he likes it or not.

PHOTOGRAPH and PHOTOGRAM seem to be fairly well understood by everyone. While they are both "pictures produced by photography" -- the "photograph" calls for the use of a camera, while the "photogram" might have been made by dropping a few fern leaves on a piece of blueprint paper and exposing it briefly to light. No camera is involved in the latter process. But the dictionaries seem to avoid such distinctions, and we even find a prominent photographic annual with the title, "Photograms of the Year."

PHOTOGRAPHY, if you remember, requires neither camera nor light. Your x-ray "picture" being an example. Any form of radiant energy that will produce an image of some object on a sensitized surface will do.

A STEREO-PHOTOGRAPH, therefore, might be called a STEREOGRAPH.

A STEREO-PHOTOGRAM, by the same logic, -- a STEREOGRAM.

STEREOGRAPHS they have been since Oliver Wendell Holmes, writing in the Atlantic Monthly in 1857, gave them that name.

"The STEREOGRAPH, as we have called the double picture designed for the stereoscope, is to be the card of introduction to make all mankind acquaintances."

STEREOGRAM, today seems to be an effort to differentiate between the paper prints which made the Stereograph of the gay '90s -- and the modern transparency. PSA's Stereo Division went along with this thinking by calling its official bulletin, "The Stereo-Gram."

SLIDE or STEREO SLIDE, today seems to be the simpler name, however. This came to us by way of the makers of color slides -- who in turn went back to the Magic Lantern for the word. The old lantern slide, when the subject was a landscape or a scene of any kind, was called a "View." Sets of these views were projected as travelogues. In order to give a smoother showing -- two projectors were used. One picture dissolved into the next.

STEREOPTICON was the name of this "improved form of projector usually consisting of two complete lanterns" but it was a two dimensional affair -- it projected flat pictures -- not stereoscopic pictures.

(continued on page 8)

Story-Telling in Stereo

By LEE HON

The following article is part of the lecture Lee Hon gave at our November meeting and at the PSA Convention. We believe that this article should be read and reread and kept for the future.

Webster defines a "sequence" as "a series having continuity and connection, and often uniformity...united by a single theme. The order of events in time; simple succession." Applying this definition to sequences I think we can say they are a fusion of visual, and sometimes verbal, elements of two or more slides to convey a message. By the very nature of the definition there must be two or more slides to the sequence. I am inclined to believe there should be at least three, but more about that later. A single event in time can be covered with one picture; but here there can be no continuity of action, or simple succession.

Now what are the advantages to be gained in photographing a series or sequence of pictures of an idea or event? First, there is the advantage of learning to tell a complete story, and after all the primary aim in photography is to communicate, to tell a story. A second advantage is the ability to use "tempo" which gives the slide photographer a new dimension and enables him to have the action move fast and/or slow when it should. A third advantage is that stereo sequences permit greater story-telling with their realism and impact. Finally, sequences readily lend themselves to the use of audio backgrounds.

PRODUCING THE STEREO SEQUENCE

The production of a sequence roughly falls into six phases: 1. Planning; 2. Selecting a title; 3. Writing the script; 4. Shooting; 5. Editing; and 6. Tempo. A seventh phase is Audio Background for those of you who have the necessary recording equipment and who are interested.

PLANNING:--In selecting and planning a topic if possible avoid those that are broad and general. Pick one that is specific and limited in scope, for example, the growth of a plant or the selection of a hat by your wife. The story must have coherence and good continuity; it should have a strong beginning and should develop logically to a climax or conclusion. The success you have in making a sequence will first of all depend upon how well you pick your topic and then how well you translate the theme into a series of pictures with continuity. Keep the plot simple, and make each scene of the sequence contribute just a bit more to its development. Allow as little unrelated action as

possible to creep in and make each scene stand out but do not let them run together. If they run together you risk confusing your viewers. If the sequence is primarily of the entertainment type, try to build up a certain amount of suspense in your viewers' minds.

SELECTING A TITLE:--During the past two Emde Award competitions many sequences were received which did not carry any sort of title. As a result the judges had no idea as to what the story was about until they were well into the sequence. In some cases the sequence consisted of only two slides and as a result the sequence was finished before the judges were aware of it. Did anyone ever see a magazine story without a title or a book without one? A title will, if nothing else, give the sequence more of a professional touch and will sometimes help to establish a mood. We can pass over the "why" your sequence should have a title; the question is what "kind" of title should it have.

Authors sometimes begin thinking of their next book in terms of its dust jacket. Then they move on to the title and blurb, and finally to the plotting of the story. As for the title the author's chief thought has to do with its effect upon the prospective reader -- its appeal to the eye and the ear. In stereo sequences a good title will help to "dress it up" when it is thrown on the screen. The narration should carry this title and if possible the first slide in the sequence. Its basic aim is to attract the eye, arouse a person's interest and emotions, and if possible, his curiosity.

What are the elements which constitute a good title? From the infinite variety of

(continued on page 8)

MERRY CHRISTMAS!

You may think that Christmas is still a long way off, but we think it's right about here!

On behalf of the staff of the MSC News may we wish you all --- members and friends of MSC --- a very pleasant and festive holiday season!



METROPOLITAN STEREO CLUB NEWS

The Metropolitan Stereo Club News is published monthly in the interests of stereo information and education, for the benefit of MSC members and their friends in stereo.

It is sent to all listed stereo clubs throughout the country. We hope these clubs will send us their publications, and will feel free to make use of any information contained in the MSC News that will be helpful to their members. We will, of course, appreciate credit to MSC News or recognition of any by-line on any article used. We believe this exchange of ideas, activities, technical data, etc., will aid program planners everywhere to increase the scope of their club activities.

Typed contributions should be addressed to Miss Louise Jacobson, Editor, Apt. D6, 3871 Sedgwick Avenue, Bronx 63, New York. Any copy accepted is subject to whatever adaptation and revision that may be necessary.

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MSC NEWS is published monthly by the
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 Grand Central Station
 New York 17, N.Y.



Member

1957

AUCTION! Report

Lights, camera, action -- Auction accomplished! Taking into account the very miserable weather (it rained, naturally) and that prevalent virus of the Asiatic Flu, we had a busy time at our auction.

MSC is \$18 richer, in terms of the goal of needed cash for vital equipment, and many of our members and guests have additional camera equipment.

Our sincerest THANKS go to JERRY LUKINS, the MSC auctioneer, who led and conducted the affair with the grace of a "professional." Jerry's wit and fine sense of humor kept the auction going at a lively pace. Early in the evening he commented that an auction would probably be an annual MSC affair. To wit he said, "So don't worry about what you buy -- you can always bring it back next year."

We also wish to thank Colortone Camera Co. of White Plains, N. Y. and the Photographic Fair, Ltd., 167 W. 57th St., N.Y.C., for the merchandise they submitted to the auction. Some of our members, Rosamund Daniels, S.E. Littauer, Richard Weiss, etc., also brought equipment with them -- and we might add, cooperated by placing extremely low minimum bids on their supplies. Thanks also to Jerry's assistant at the "cash box" and to Ed Steuer. And that closes this "quarter."

Slide of The Year

At our meeting of January 10, 1958, we will have the "Slide of The Year Competition" for the top slides of 1957. These will be chosen by popular vote of the audience at that meeting. The slides eligible for entry in this competition are all those which have received first, second or third place awards (no HM's) in either the "A" or "B" groups for the following bimonthly regular competitions: December 1956, and February, April, June, August, and October 1957. Any awards for December, 1957 will not be included in this contest since we are starting a new competition series in December. If all bi-monthly awards are entered, there will be a total of 36 slides from which to choose a first, second, third award and HM for 1957.

So, please dust off your award slides for the months listed above. Be sure they are still in good condition for projection and bring them with you on Jan. 10. If perchance you have forgotten what they were, you can find out by looking up the HONORS columns in past issues of the MSC News. In the "Slide of The Year" Contest for 1956, held last January, we had only 22 entries. Let's try to hit our bogey of 36 more closely this time in order to make it a more interesting show. Take out your entries now and don't forget to bring them on January 10.

METROPOLITAN STEREO CLUB

SCHRAFFT'S 220 WEST 57th STREET, NY
 2nd FLOOR — MEN'S GRILL

MEETS SECOND FRIDAY OF EVERY MONTH—PUBLIC INVITED

PROGRAM for DEC. 13th

6:00 - Dinner and "Get Together"

7:30 - From A Judge's Viewpoint {RICHARD B. POMEROY

8:10 - Technique in Competition {ROLLAND JENKINS

8:30 - DECEMBER Slide Competition see item below!

1st N.Y. International Stereo Salon

The event that we all have been looking forward to is finally materializing!!! The announcement of The First New York International Stereo Salon was formally made at our November meeting. This Salon is being sponsored by the Metropolitan Stereo Club. The Chairman of the Salon (and this is a formidable task) is Frank Porter.

To make the Salon an outstanding success will be up to MSC and, in particular, its members. Many members will be called upon to help create this "dream" into a working reality, but it would be a wonderful bit of encouragement for Frank if you volunteered YOUR assistance. See him at the next meeting and tell him that YOU would like to help create this "living dream," in JUNE.

Odds and Ends...

Were you ever out without your stereo camera and could have kicked yourself all over the block because that once-in-a-lifetime shot turned up? To make matters worse your 2-D friends had brought their one-eye cameras along. They even offered to lend you one for a few minutes. Take them up on it the next time. You will surprise them and you might even surprise yourself.

With a single lens camera, it is possible to take one picture while leaning slightly to the left and then, after advancing the film, taking another while leaning slightly to the right.

If you will practice this before a mirror, it will not be long before you can pretty well estimate the 2½ to 3 inches separation that will make a good stereo pair.

There are lots of simple tricks that will help you hold the camera level and have both pictures ready for mounting without too much cropping.

Try it. We dare you. WALTER GOLDSMITH

DECEMBER Program:

The program this month will center around JUDGING—techniques—comments—individual slide analysis and the Dec. competition. Dr. Pomeroy will speak on "Composition and Subject Matter from a Judge's Viewpoint: how the judge rates each slide and the effective handling of subject matter in stereo.

Mr. Jenkins will present an illustrated demonstration, "The Importance of Technique in Competition," a series of do's and don't's.

The Dec. competition will be judged by Dr. R.B. Pomeroy, Dr. Kenneth Tydings and Paul Darnell. Rapid-fire CONSTRUCTIVE comments will be made for each slide shown. Remember this is an open competition—no "A" or "B" groups and each member should submit ONLY 2 slides.